(Who's Afraid of Virginia Woolf?, p. 2)

Carthage hospitably receiving Aeneas after the fall of Troy Saint Genesius Saint Walburga in New Carthage to "Humiliate the Host" to "Hump the Hostess" to "Get the Guests" at night through the night recounting calculated narrations repetitions and insisting to be repeated within the context of the present where they belong "Hello Martha my dove" braying at the end of the Second Punic War in 201 B. C. Act III The Exorcism performing adjuring waiting at St. Brynach for the dawn performing mimicking imaginary dialogues when George is not there when Martha's father is not there Martha first person Martha Martha third person Martha George first person George George third person George Nick and Honey in the first person Nick and Honey in the first person performing those performing in the third person performing advanced games for themselves for their first person spectators in the theater historically the first person spectators incapable of functioning historically first person biological functioning where is the threshold George "Chastity" where is the threshold an entertainment Martha the player of the candidate in the mock representation of baptism George the player of the candidate in the mock representation of baptism Nick and Honey the spectators of the conversions of the recantations in Rome and in New Carthage where George to Nick "We must carry on as though we did (know the difference between truth and illusion)" repeating "Bringing Up Baby" four games in three acts the rules Martha breaks the rules and speaks of her son the son of George and Martha to Honey George "You know the rules. I can kill him if I want to" George to Martha "I want an equal battle that's all" and the real can remain within the context of the nonreal and the nonreal can remain within the context of the real in New Carthage at the end of the Third Punic War in 146 George "Who's afraid of Virginia Woolf?" Martha "I am George" George "Who's afraid of Virginia Woolf?" Martha "I am George" Bravo Edward Albee Bravi Dewhurst Gazzara Anderman Kelton Bravo Edward Albee having Nick verbalize his understanding of the fact that George and Martha were unable to have a child of their own is unfortunate it is an unnecessary verbalization just as Baudelaire's "Le Poète est semblable à l'albatros" is unnecessary Nick's understanding of that fact should only be suggested and done so nonverbally Edward Albee (né March 12, 1928) playwright.

(The Music Box: 4-7-76)